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ROYAL ACADEMY
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MAGAZINE

No. 164

June 1956

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 164

June, 1956

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Editorial Notes

R.A.M. MAGAZINE now reverts to pre-war custom of publication about mid-term which will (it is hoped) avoid delays always occurring if preparation takes place during vacation when contact with contributors is difficult and slow. Another advantage gained will be inclusion of a little current news. It is inevitable to an institutional magazine only published at long intervals that much of its news is already familiar to habitués. It is desirable, however, that such events should be placed upon permanent record and evidence is constantly to hand of the value our friends all over the world place upon the reception of these records. The Editor would like to repeat his thanks to all ex-students furnishing such news-items and to encourage more to take advantage of the link which the magazine gives.

The announcement of Mr. Ernest Read's London Junior and Senior Orchestra Concert, celebrating foundation thirty years ago, has reminded some of us who work apart from educational bodies how great is the work done in young people's orchestral music-making. The successes achieved by Miss Ruth Railton's National Youth Orchestra, Mr. Clarence Raybould's Welsh Youth Orchestra, Mr. Noel Hale's numerous orchestras and classes in Hampshire and Dorset and by our own Junior Exhibitioners' Orchestra, organised by Miss Donington and conducted by Miss Rita Sharpe on Saturday mornings, are only a few of the wide-spread effects of this work. It is made possible by far-seeing local authorities who grant necessary facilities and it is found to provide outlet and opportunity to many young music-lovers to whom (for example) solitary piano practice is beyond their power of perseverance. Many talented young performers find a stepping-stone to a career of music.

To see ourselves as others see us is not always embarrassing and the *Evening Standard's* notice of us some time ago was gratifying.

Our visitor recalled the "old one"—*Macademy of Music*; even now Robbie Burns will creep in—and we are glad he noticed the little barrel pipe-organ which the late Mr. Moir Carnegie presented and the Principal's double-bass. He seemed disappointed not to see a harpsichord (perhaps he may if he visits us again some day) but we were disappointed that he did not notice the Principal's fine Constable painting which now graces his room. We can show him some other notable pictures too, even "in the thick of the hard-boiled professionalism of London music", for keen interest in all the other arts has always been a characteristic of R.A.M. folk.

Professor Peter Latham, our Club President, represented us at a Dinner celebrating the fiftieth anniversary of the R.C.M. Union on May 25.

The printing of the whole text of Benjamin Britten's *Spring Symphony* on our own press for the concert on May 3 was yet another evidence of efficient versatility at York Gate.

S.H.L.

ERRATUM—The writer of the memoir of the late Dr. Richards which appeared in our last issue wishes to correct a mistake arising through confusion of dates. Father Willis (Henry Willis I) died in 1901. The incident related by Dr. Richards probably referred to Henry Willis III. (Ed.)

Concerts

CHORAL CONCERT—February 22. Conducted by MR. FREDERIC JACKSON. "Spring Symphony" *Benjamin Britten* (Edgar Fleet, Patricia Kent, Jean Allister, Mixed Choir and Boys' Choir from Brentwood School—Conductor, Dr. Edgar Brice).

CHAMBER CONCERT—February 23. Quartet in A for Flute, Violin, Viola and Cello, *Mozart* (Colin Chambers, Meyer Stelow, Rodney McLeod, Gwenda Milbourn); Quartet in F minor for Two Violins, Viola and Cello, *Beethoven* (Miles Baster, Lucy Gwilt, Alexander Taylor, Rowena Ramsell); Quintet in F minor for Piano, Two Violins, Viola and Cello, *Brahms* (Maureen Beeken, Lyndal Edmiston, Lucy Gwilt, David Stobbs, Christopher Irby).

CHAMBER CONCERT—March 19. Quartet in G minor (posth.) for Two Violins, Viola and Cello, *Schubert* (Meyer Stelow, John Willison, Rodney McLeod, Christopher Gough); Suite for Violin, Clarinet and Piano, *Milhaud* (Villia Harper, Thomas Kelly, Vivian Troon); Quintet in F minor for Piano, Two Violins, Viola and Cello, *Franck* (Mary Mills, Miles Baster, Kenneth Sillito, Alexander Taylor, Keith Harvey).

ORCHESTRAL CONCERT—March 20. Conducted by MR. CLARENCE RAYBOULD. Overture "Der Freischütz" *Weber*; Introduction and Allegro for String Quartet and String Orchestra, *Elgar* (Meyer Stelow, John Willison, Rodney McLeod, Christopher Gough); Concerto in E flat "Emperor" for Piano and Orchestra (1st movt.) *Beethoven* (Margaret Barton); Symphony I *Dvořák*.

SECOND ORCHESTRA—March 27. Conducted by MR. MAURICE MILES and members of Conductors' Class: Donald Guthrie, Michael Bush, Alan Haigh, John Manduell. Symphony IV (4th movt.) *Dvořák*; Concerto I for Violin and Orchestra, *Bach* (Sydney Mann) Entr'act III "Rosamunde" *Schubert*;

Symphony CIII "Drum-roll" (1st movt.) *Haydn*; Concerto for Cello and Orchestra (3rd and 4th movts.) *Elgar*; (Penelope Lynex); "With verdure clad" *Haydn* (Eleanor Capp); Overture "Leonora III" *Beethoven*.

CHORAL CONCERT—May 3. Conducted by MR. FREDERIC JACKSON. Repeat performance of "Spring Symphony" *Benjamin Britten*.

CONCERT for the ROYAL CONSERVATOIRE OF MUSIC, ANTWERP (taking place there on May 16). May 10. Sonata in D for Violin, *Handel* (Miles Baster): "The Blessed Virgin's Expostulation" *Purcell* (Elizabeth Simon); Bagatelles, *Rawsthorne*, Two Preludes (MSS.) *R. Sherlaw Johnson* for Piano, (*R. Sherlaw Johnson*); Sonata in E flat for Clarinet and Piano, *Brahms* (Daphne Down, *R. Sherlaw Johnson*); Songs: *Herbert Howells*, *John Ireland*, *Britten*, *Delius* (Elizabeth Simon); Suite for Violin, Clarinet and Piano, *Milhaud* (Miles Baster, Daphne Down, *R. Sherlaw Johnson*).

REVIEW WEEK—Lent Term, 1956. March 19, Principal's Introduction followed by *Instinctive and Conscious Self-Expression* by Sir Kenneth Barnes, *Chamber Concert*, *Poetry Recital* by Students of Speech and Drama Course; March 20, *Rehearsal and Orchestral Concert*; March 21, *The Percussion Department* by James Blades, *Human Personality under Stress* by Dr. J. R. Duffield; March 22, *Poetry and Music* by The Principal, *The Printer and his Art* (with lantern slides) by Vivian Ridley; *Piano Recital* by Philippe Entremont; March 23, *Concert of Contemporary Chamber Music* arr. by R.A.M. New Music Club, *Ghosts and Psychic Phenomena* by Dr. W. R. Matthews.

Terminal Arrangements

Michaelmas Term begins Monday, September 17, and ends Saturday, December 8.

My First Year

by Thomas Armstrong

It is a great and searching experience for a man to become part of an institution like the Royal Academy of Music which he has long known by reputation, and by watching it from the outside. My own associations are primarily with other places, for I was a music scholar at Keble College and an Exhibitioner of the Royal College of Music. But I knew of the Royal Academy long before I had anything to do with Oxford or South Kensington, because my chief boyhood friend was a student and sub-professor at the Academy. Willie Manson and I were at the Chapel Royal together as choir boys and became very close allies. At his home, and in the various expeditions and experiences that we organised together, I met many of the most gifted students of his generation: through him I became aware of the standards that prevailed in the Royal Academy, of the talents that were to be found there, and the vigour of the musical life that was fostered.

After the death of Willie Manson in 1916, my associations with the Academy were much less close; and indeed it was only in personal friendships with members of the staff that I had any contact with the institution, although I remember with pleasure that I came to lecture in Review Week during Sir Stanley Marchant's time as Principal.

After living in the Royal Academy for a year I am becoming familiar with its character and its problems, and learning to admire the spirit that prevails, and the devotion of many of the professors. It is also true to say that I am impressed with the quality of the students. These were selected by my predecessor, Sir Reginald Thatcher, with the co-operation of the Warden, and I can never be grateful enough to them for the fact that I found in the Academy so many first-rate people.

A particularly interesting experience has been the comparison between these students and the undergraduates, both men and women, with whom I have worked for twenty-one years in Oxford.

The students of the Royal Academy come from much the same background as the undergraduates. They are the brothers and sisters of those who are being educated at the universities: their previous education has been much the same. And yet the music students are quite different as a body from the undergraduates. Where the difference lies it is not easy to say; but I suspect that concentration upon an art, and the possession of musical talent, are something to do with it; perhaps it is also true that those who decide to devote themselves to music are people of some temperamental individuality. At any rate, one hopes so.

While I do not wish to institute close comparisons between the two types of student, I may say that the music students are not in any way less attractive or less able than those who are studying in universities. Just the reverse. I sometimes think that they are quicker in their response, and much more business-like in their attitude to their studies. I know that such generalisations could be dangerous and should not be pressed. At the same time, I think there is an element of truth in these observations.

People sometimes ask me what I believe to be the principal needs of the Royal Academy at the present time. In suggesting one or two answers to this question, I should like to emphasise the fact that I am full of admiration for the work of my predecessors, and should be most reluctant to comment upon their achievement except with great appreciation. They were aware, just as I am, of the directions in which the life of the Royal Academy might be enriched; and if they did not find it possible to carry out all the developments that they would have wished to initiate, it was because they were subject to the same limitations that any Principal is likely to find. These are very largely practical considerations, concerned with finance and the character of the Royal Academy building, which excellent as it is in many ways, is hardly large enough for the present-day requirements of the institution.

We should all like to develop more fully the social side of life in the Academy. It must be admitted that students of music in London do not enjoy the wide opportunities for social intercourse

and the generous amenities that are provided for undergraduates in universities. I wish this could be remedied. At present it is far from easy to see how the deficiencies could be supplied. To develop a full social life needs accommodation, special buildings, and considerable financial resources. It is also difficult to develop student life in an institution that is wholly non-residential. The curriculum is already full ; students have much work to do in the evenings; and even when social events are arranged to meet their express wishes it is not always found that these are well attended. The same has been true of the attempts that have been made to organise sports activities. The fact that such efforts have not been too eagerly supported in the past, however, does not mean that we ought not to persist in the attempt to develop this side of the Royal Academy life, which could be a general benefit and a helpful influence upon all our educational and musical activities.

On the musical side, the public successes of our students make it clear that there is a wealth of talent and a high standard of achievement. The traditions upon which these achievements are based are the most precious possession of any institution, and the technical traditions of the Royal Academy I believe to be admirable. At the same time, it is true to say that each generation of students has its particular needs and that tradition has to be modified to meet the requirements of changing conditions. It has become apparent that the public nowadays requires an artist to be more than a skilful performer. A distinction of style is also called for, and this rests partly upon a knowledge of historical backgrounds. Masterpieces can only be interpreted by those who have full musicianship as well as technical skill, and a musician's success or failure is often determined largely by the adaptability and intelligence of his talent. Training in musicianship is every bit as important as training in technical skill, perhaps more so, and it is in these directions that the curriculum and the emphasis of a syllabus must be constantly modified and adapted.

A painter who was lunching in the Royal Academy the other day let fall the dictum that an art school is in a poor way when the

fashions of the moment become the basis of its instruction, and there is no doubt that this opinion contains much wisdom and truth. At the same time an institution must work in the artistic climate of its own time. Instruction is bound to be given on the basis of proved methods and on the practice of the masters, but among what may be described as the fashions of the moment there are many important factors which are bound to affect an enlightened curriculum. The work of music scholars in Europe and America during the last generation has been intense and searching. Many of their discoveries have already entered into the main stream of musical development and influenced in a profound way our interpretation of the past and our understanding of classical music. These considerations are bound to affect musical education, which has been based in the past too exclusively upon the nineteenth century, and the German tradition, and needs to take into consideration the more remote past as well as the achievements of more recent periods. In some respects it is these more remote periods that can help the student towards an understanding of contemporary music.

It seems to me that the problem for any teacher is to work out principles that are widely based, and dependable in every respect as a general foundation for the interpretation of music. Students need to be given general principles that underlie their interpretation and study of music. We need to make sure that they can really listen and hear. It is important to develop technique and to impart knowledge about music : it is even more important to teach the student how to find things out for himself, how to study the music of the past from original sources, and how to approach the understanding of a work that is new to him, whether it be contemporary or ancient. It must be admitted that many editions are still in use in the world of music that will not bear examination by a person familiar with the original texts. Many of these editions are still prescribed by teachers for reasons of convenience when they should in fact be allowed to drop out of use. We need to educate our students, whether they are to be performers or

teachers, in such a way as will enable them to be well-informed and critical in their approach to music, and to base their work upon sound principles and an intelligent personal study of the material concerned.

The library of the Royal Academy of Music is not used nearly so much as it should be. It is freely used for the purpose of borrowing sheet music for examinations or performances. It is far too little used for the consultation of original texts and for the use of those books which will enable the students to form their own opinions. I must confess that one of my fondest hopes is to see the library placed upon a more satisfactory basis. It should be housed more efficiently; it should be catalogued more completely; it should be provided with reading rooms so that its contents can be more conveniently studied. My predecessors were perfectly well aware of these requirements, just as they have appreciated to the full the splendid work of Mr. Stock and Mr. Henwood; but they were restrained, just as I am, by lack of space and lack of money.

It is, to speak frankly, little short of a miracle that the Royal Schools of Music have been able to maintain such a high level of efficiency in spite of the financial restrictions under which they have had to operate. Everybody realises how devastating the change in the value of money has been, and only skilful direction and strict economy have enabled the Royal Schools to face their responsibilities without an increase in their fees far more drastic than has in fact occurred. The modest Grants-in-Aid that are received from the Treasury have alone enabled the institutions to survive. Survival, however, is not enough. Great institutions have to meet the demands of new circumstances and to develop their activities in such a way as will enable them to do for the new generation what they have done for their students in the past. Many developments are overdue in English musical education as a whole; these will inevitably come, and I should naturally like to see the Royal Academy foremost in the field where they are to take place. We have students of the finest calibre and professors able and ready to inspire and guide them. We need increased equipment

in instruments and accommodation. We need additions to the basic curriculum, more facilities for performance, and more time for some subjects that are already well established. Our problem is to make it possible for these essentials to be added to the equipment and curriculum of the Royal Academy, without sacrificing what we already have, and to make the education that we provide the widest, the most enlightened, and the most creative in the world. My first year with the students of the Royal Academy of Music has brought it home to me that only the best is good enough for them. And the best is always expensive.

Exchange Concerts

A group of our students performed at Antwerp Conservatoire on May 16 and a return visit by Antwerp students to the R.A.M. took place on May 31.

Boise Scholarships

Boise Scholarships, enabling holders to benefit by a period of travel or study abroad, have been awarded to Meyer Stelow (violin), Gwenda Milbourn (cello) and Carlina Carr (piano).

Academy Distinctions

The following elections recently took place :—

FELLOWS (F.R.A.M.)

Frankell, Manuel
Greenish, Doris
Hooton, Florence
Lewis, Richard
Marr, Beatrix
Parr, Gladys E.
Railton, Ruth, O.B.E.

ASSOCIATES (A.R.A.M.)

Amos, Edward John
Collier, Derek
Davison, Arthur C.
Foy, Patricia
Halski, Czeslaw R.
Holland, Muriel
Honner, Derek
Mutter, Gordon N.
Vocadlo, Bernard
Williams, Trevor J.

Honours List

C.B.E.—Ernest Read, F.R.A.M., HON. R.C.M., F.R.C.O.

The Thanksgiving Windows*

Royal Academy of Music

A young Aurora from the dayspring leaping,
Poised on the rim of the rising sun,
Streaming up from the heart of the sunrise,
With the resurgent day at one.

Her arms flung outward to greet the morning,
Upturned face aglow with light,
Fresh from her triumph over the darkness,
Newly released from the bonds of night.

And from the brightness of her rising
Shoot out the eager shafts of gold.
Colour tumultuous swirls up around her,
Roseate wings of the morning unfold.

O! young Aurora from the dayspring leaping,
What is it lights your face with love?
Into your outstretched arms descending
Do we discern the mystic dove?

J.L.

*The Windows, designed and executed by Leonard Walker, R.I., at the suggestion of Sir Stanley Marchant, were unveiled by Dame Myra Hess, on July 25 1946. "Through the generosity of the late Baron Profumo, a benefactor of the R.A.M., they are a permanent token of thanksgiving for the preservation of this building during the years of war."—(Ed.).

Walenn Memorial Prize

An annual prize for violoncello students has been founded by the London Violoncello Club, to perpetuate the memory of Herbert Walenn.

In the spring of 1955, the Club inaugurated a Memorial Fund, to which Douglas Cameron kindly acted as Hon. Treasurer, assisted by his wife. Two concerts were given in aid of it. The first, by Alison Dalrymple, at the end of April, was a children's orchestral concert at the Queen Mary Hall; this was followed in July by a massed 'cello concert of about fifty players, at the Watford Grammar School, arranged by Susanna G. Thomas.

Throughout the year, subscriptions were received from Club members, former pupils, friends and artists all over the world, and a cheque for £500 was handed to Dr. Thomas Armstrong by the President, Ivor James, at the London Violoncello Club's Meeting on February 10, at Marlborough Court, Lancaster Gate, London. This took place on the third anniversary of the passing of Mr. Walenn. In replying, Dr. Armstrong spoke of Mr. Walenn's distinguished personality and his wonderful influence with all his pupils.

The Herbert Walenn Prize has been given to commemorate his work as professor and examiner at the Royal Academy of Music for forty-nine years. The first competition will be held this summer.

G.S.

Clements Memorial Prize

A prize of £50 is offered for the best chamber-music work composed and submitted by a British subject. The work shall be for any combination of from three to six instruments, to last not less than fifteen minutes nor more than thirty and shall not have been publicly performed. The latest date for submitting works is October 1. The adjudicators will be Thurston Dart, John Gardner, John Russell. Application forms and rules from the Hon. Secretary, Clements Memorial Prize, Conway Hall, Red Lion Square, W.C.1.

Kathleen Ferrier Memorial

At the Royal Academy of Music on April 28 Mr. Hamish Hamilton, chairman of the trustees of the Kathleen Ferrier Memorial Scholarship Fund, announced that Miss Joyce Barker, of Hampstead, and Miss Elizabeth Simon, of Chesterfield, had been awarded scholarships. Both studied with Miss Olive Groves. The adjudicators were Miss Helen Henschel, Mr. George Baker, Mr. Lennox Berkeley, Mr. Eric Blom, and Mr. Parry Jones.

The scholarship fund was established in perpetuity under the administration of the Royal Philharmonic Society to make regular awards to promising singers between the age of twenty and twenty-five. Some eighty candidates were heard during the previous week and twelve finalists were selected. The fund was raised by private subscription from thousands of admirers of Kathleen Ferrier's art and personality and has reached the satisfactory sum of £25,000 by the addition of the proceeds of the memoir, which was edited by Mr. Neville Cardus. Nearly £16,000 came from that source alone, so that it has been possible to make two awards worth £300 each.

Drama

The Beaux' Stratagem

by George Farquhar

March 6 (twice), 7, 8

Clare Wilson, Gabrielle Guise, Dorothy Fox, Janis Cruse, Eunice Done, Felicity Young, Jeanne Harrington, Anne Barclay, Beth Harris, Sara Spragg, Audrey Rallings, Doris Onions, Aileen Dinwoodie, Paula Starkey, Margaret Legge, Marilyn Rowland, Sally Weston, Katherine Nicholls, Diana Kellett.

Produced by GEOFFREY CRUMP

Costumes designed and executed by Students under direction of Greta Colson; *Stage Director*, Ann Miles; *Asst. St. Dir.*, Jane Wigglesworth; *Lighting*, Allison Turner, Sheila Williams; *Wardrobe Mistress*, Gillian Lane; *Property Manager*, Ann Hartland; *Prompter*, Joy Davies.

The Committee of Management

The following appointments have recently been made :—

SIR GILMOUR JENKINS, K.C.B., K.B.E., M.C.

SIR KEITH MURRAY, PH.D.

Professorial Staff

Several retirements now impending will be announced by the Principal in his Annual Report.

International Association of Music Libraries

The third Annual Report of the United Kingdom Branch gives details of all the activities of the full branch committee and numerous sub-committees. The list of members is very representative and visits to various libraries and centres of musical work were paid during the year. A Conference held at Bristol, April 6-9 included papers presented by distinguished librarians and visits to the libraries of St. Michael's Tenbury, Bristol City, and the University. The Branch Dinner was followed by music given by Miss Joan Houlgate and Mrs. Reginald Redman.

Mr. Stock (of R.A.M.), who organised the Conference, is Hon. Secretary/Treasurer of the Branch.

Royal Amateur Orchestral Society

Under its conductor, Arthur Davison, A.R.A.M., the R.A.O.S. gave a concert in March with Dennis Brain, F.R.A.M., and Ross Pratt, F.R.A.M., as soloists. It is interesting to note that even as a student, Dennis Brain had never before played a concerto in the Duke's Hall. The following concert on June 6 was also given before a capacity audience. Sydney Humphreys and Quintin Ballardie played Mozart's *Sinfonia Concertante*. Arthur Davison has recently returned from Canada and the U.S.A. where he conducted the C.B.C. Television Orchestra and the New York City Ballet. As a violinist he was heard on the Trans-Canadian network of the C.B.C. and Mutual (U.S.A.) Broadcasting systems, giving first performances of English and Canadian works. An interesting series of programmes is being planned for the R.A.O.S. 1956-7 season. Practices are held in central London on Mondays at 7 p.m. Anyone interested is asked to apply to the Conductor.

N.H.P.

Births

WYKES—On December 6, 1955, to Armored (*née* Sterling-Hill) wife of Vernon Wykes, a daughter—Diana Elizabeth, sister for Susan.

DARLING—On December 20, 1955, to Nora (*née* Bradshaw) wife of Dr. Eric Darling, a son—Nicholas.

HAMMERTON—On January 19, 1956, to Barbara (*née* Broome) and Ian Hammerton, a sister for Michael—Susan Frances.

CANE—On March 26, to Beryl (*née* Poultney) wife of Ivan A. Cane, a son—Jonathan Antony.

Marriages

HOPE—HILEY—On May 21, 1955, at Liss, Hampshire, Isabel Susan Hope to Peter Haviland Hiley.

DICKESON—HOUGH—On August 20, 1955, at St. Barnabas Church, Sutton, Margery Dickeson to Michael Hough.

McKIE—BIRKS—On April 5, 1956, in the Henry VII Chapel, Westminster Abbey, Sir William Neil McKie to Mrs. Phyllis Ross Birks.

In Memoriam

Harold William Rhodes

D.Mus., F.R.C.O., A.R.C.M.

Dr. Rhodes, who died at King's College Hospital, on February 27, aged 66, won a scholarship at the R.C.M. at the age of sixteen and was a pupil of Sir Walter Parratt. Whilst organist of the Royal Chapel, Windsor Great Park, he acted as Sir Walter's assistant at St. George's Chapel, Windsor.

After teaching at Lancing College for a period he became organist of St. John's, Torquay, where he gave frequent piano recitals, took part in chamber music and conducted choral and orchestral concerts.

For sixteen years, until 1933, he was organist of Coventry Cathedral, from whence he broadcast over 100 recitals. He then became organist of Winchester Cathedral where he remained until ill-health compelled his retirement in 1949.

He was professor of the organ at R.A.M. 1939-1952 and had been a member of the council of R.C.O. for many years.

Harold Leonard Southgate

The news of the death of Mr. H. L. Southgate, which occurred on February 11, will be received with real regret by Professors and hundreds of ex-students.

"H.L.S.", as he was affectionately known, was one of the last links on the clerical staff with Tenterden Street as he joined it there in 1902 as an office boy.

He remained in the service of the Royal Academy of Music until 1915, when he left to join the H.A.C. (Artillery Unit), afterwards spending most of his army career as a driver in Egypt until his demobilisation in 1919, when he rejoined the Academy staff.

Mr. Southgate was appointed Head Clerk in 1926 and he held this position until he retired in 1944. His retirement was accel-

erated through ill-health and although with characteristic courage he endeavoured to carry on his duties, he was eventually forced into a premature retirement after more than forty-three years' loyal and devoted service to the Academy.

Mr. Southgate lived in Westcliff during the early days of his leisure where he indulged to the full his keen hobbies of bowls and gardening, but again, ill-health intervened and he and Mrs. Southgate returned to London to live with their family. He continued his keen interest in the Royal Academy of Music, and was a regular and welcome visitor.

H.S.C.

[*R.A.M. Magazine* would like to place on record how much it owed to Mr. Southgate's kindly and untiring help in its production (Ed.).]

Obituary

MRS. AMBROSE GAUNTLETT (Dorothy Forster) died November 3, 1955.

MRS. L. FLANDERS (Laurie O'Beirne) died early in 1956.

THE RT. HON. THE EARL OF BESSBOROUGH, P.C., G.C.M.G., Director of the R.A.M., died March 10, 1956.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Peter Latham

Past President

York Bowen

Vice-Presidents

Barbirolli, Sir John,
Bowen, York
Clive, Lt.-General Sir G. Sidney
G.C.V.O., K.C.B., C.M.G., D.S.O.
Craxton, Harold
Goodson, Katharine
Hess, Dame Myra, D.B.E.

Neilson, Julia
Read, Ernest
Regan, Leslie
Thatcher, Sir Reginald,
O.B.E., M.C., M.A.
Turner, Eva
Waller, Percy

Committee

Jeynes, Alban	1953-1956	Copperwheat, Miss Winifred 1955-1958
Marchant, Hugh	"	Grant, Eric "
Nash, Brian	"	Isaacs, Harry "
Pauer, John	"	Pritchard, Dr. A. J. "
Jackson, Frederic	1954-1957	Craxton, Harold (<i>Chairman</i>)
Lavers, Marjorie	"	Thiman, Eric (<i>Hon. Treasurer</i>)
McLean, Virginia	"	Regan, Leslie (<i>Hon. Secretary</i>)
Pirani, Max	"	Jonson, Guy (<i>Asst. Hon. Secretary</i>)

Students' Sub-Committee

Connors, Ursula	Mack, Brian
Darling, Edward	May, Shirley (<i>Chairman</i>)
Estell, Gordon	Barker, Joyce (<i>Hon. Treasurer</i>)
Gibbs, John	Johnson, George (<i>Hon. Secretary</i>)

Hon. Trustees

Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.
Dr. Thomas Armstrong, M.A.

R.A.M. Club—Social Meeting

The President, Prof. Peter Latham, received a large number of members and guests on March 1. The music was of great interest being a Mozart programme played by Ralph Kirkpatrick upon a *Forte-piano* lent for the occasion by its maker Hugh Gough. *Sonata in B flat* (K570), *Suite in C* (K399), *Fantasia and Fugue in C* (K394), *Six Variations* (K398), *Twelve Variations* (K265).

R.A.M. Club

Alterations to List of Members

Town Members

Catlin, Dennis, Flat 1, 40 Netherhall Gardens, Hampstead, N.W.3 (*change*).
Clifford-Smith, Dr. Ronald H., 118 Wellesley Court, Maida Vale, W.9 (*change*).
Glenny, Alfreda, c/o Mrs. Finch, 13 Weiss Road, Putney, S.W.15 (*change*).
Green, Rosemary, 85 Campden Street, W.8 (*insert*).
Hiley, Mrs. (Isabel S. Hope), 13 Melbury Road, W.14 (*change*).
Hopkins, Dr. Douglas, 17 Woodlands Road, Barnes, S.W.13 (*insert*).
Hulbert, Esther, 80 Ladbrooke Road, W.11 (*change*).
Lawford, Timothy, 1 Darlaston Road, Wimbledon, S.W.19 (*change*).
Levi, Kathleen, 3 Seymour Street, W.1. (*change*).
Lovett, Terence, The Roothings, Lynwood Road, Thames Ditton, Surrey (*change*).
Parker, Mrs. (Eva Gruenbaum), 32 Marcias Avenue, Harrow-Weald, Middx. (*change*).
Unsworth, Meriel, 3 Warminster House, Redcar Road, Harold Hill, Romford, Essex. (*change*).
Whittlestone, Margaret, 3 Warminster House, Redcar Road, Harold Hill, Romford, Essex. (*insert*).

Country Members

Kemp, Mrs. S. M., 187, Waltham Road, Scarthoe, Grimsby, Lincs (*change*).
Miss Clare Costelloe, 17 Marlborough Avenue, Hull, Yorks (*change*).
Foster, Mr. Ivor, 42, Townsend Lane, Harpenden, Herts (*change*).

Tucker, Mrs. M., 27, Tynymaes, Llan Ffestiniog, N. Wales (*insert*).
Morris, Mrs. Eileen, Drey Cottage, River Close, West Byfleet, Surrey (*insert*).
Walpole, Miss Marjorie, 39, Albany Road, Salisbury, Wilts (*change*).
Sewell, Mr. D. K., 103 Bromham Road, Bedford (*insert*).

Overseas Members

Spencer, Jill, Chez Mme. Shelley, 39 rue Hallé, Paris, 14, France.

Notes about Members and Others

JEAN TUCKNOTT broadcast in the Home Service on February 23. Her programme included works by Bach, Brahms, Debussy and Ireland. Students of her Pianoforte School at Bexhill were very successful in the recent Hastings Competitive Musical Festival gaining twenty-two first prizes and twelve seconds.

PETER CHURCHILL has left St. Nicholas School, Ridley Hall, Northumberland, and has taken an appointment on the staff of the Convent of the Annunciation, Pegwell Bay, Thanet.

LEONARD SHEPSTONE, writing from Blomfontein, speaks of the warm welcome the R.A.M. had for his wife (after twenty-five years' absence) and his two daughters on their recent visit. He hopes in the not-too-distant-future to accompany them himself upon a similar occasion.

PHILIP HATTEY gave the first performance of some arias from solo cantatas by Vivaldi newly realized by John Edmunds on January 1 in the Home Service of the B.B.C. and, on February 28 in the Third Programme, the first broadcast performance in this country of Samuel Barber's cycle *Hermit Songs*.

BERTHA HAGART has recently toured the Middle East and South Africa and will be home again from July.

SYDNEY BARLOW tells us that Dennis Brain and Reginald Paul gave recitals at Loretto School last term and that he himself gave an organ recital to the Edinburgh Society of Organists.

NORMAN DEMUTH gave a lecture on *French Impressionism* at Rodean School on January 29. His incidental music to Hardy's *The Queen of Cornwall* was played in the Third Programme on

February 28 and March 3 and that to Claudel's *L'Annonce faite à Marie* on January 28.

CONSTANCE STOCKER has been elected a member of the Hendon Arts Council.

WILFRED SMITH conducted a performance of Brahms's *Requiem* at Hurstpierpoint College, where he is Director of Music, on March 25. The College Choral Society combined with its orchestra and the choir of P.N.E.U. Girls' School, Burgess Hill.

ALAN BUSH recently directed four concerts with leading orchestras in Rumania. The programmes included works by Elgar, Vaughan Williams, Purcell, and Mr. Bush's own *Nottingham Symphony* and *Homage to Sterndale Bennett*. In January, his *Symphony No. 1* (1940) received its first English broadcast performance, Sir Eugene Goossens conducting. His cantata *Winter Journey* was sung at the Oberlin Conservatory, Ohio, and his children's operetta *The Spell Unbound* was performed at Leipzig.

DENIS CATLIN has recently given on the Home Service recitals of Schubert and Strauss lieder and has sung in operas of Wolf-Ferrari and Vaughan Williams on the Third Programme.

CHRISTOPHER REGAN has recently graduated B.Mus.(Lond.).

PRIAULX RAINIER's *Requiem* for solo tenor and a *cappella* choir (words by David Gascoyne) received its first broadcast performance in the Third Programme on May 19.

ERIC COATES's new *Impression of a Princess* will receive its first performance on July 7 at the Royal Festival Hall during the B.B.C. Light Programme Music Festival. Mr. Coates says that the idea came to him from the B.B.C., suggested by the likelihood of Princess Margaret attending the last concert of the festival.

LESLIE REGAN conducted a concert given by the Amateur Orchestra of London at Marylebone Grammar School on March 20. Four concerts of the Watford Philharmonic Society (also conducted by him) completed their twenty-first anniversary. At the final concert on April 4 the Society joined forces with Luton Choral Society and sang, under their conductor, Arthur Davies, Faure's *Requiem* and, under Mr. Regan, Walton's *Belshazzar's Feast*. At a February concert the soloist in Rachmaninoff's *Piano Concerto II* was Miles Coverdale.

DR. A. J. PRITCHARD and Sir William McKie gave recitals on the rebuilt organ (Walker) at St. John's Wood Church during the first week in April.

CHARLES FARNCOMBE's Board of Trade Choir's recital at St. Margaret's, Westminster, on March 20 included Bach's *Trauer Ode* (Cantata 198) believed not to have had public performance in London for fifty years.

ELIZABETH EVANS writes from Roedean School to tell us of her engagement to Berie Graham, B.A.(Cantab.), A.R.I.B.A. She returns to London after her marriage in August.

LT.-COL. F. VIVIAN DUNN, C.V.O., was guest conductor of the performance of Bach's *Ascension Day Cantata* and Handel's *Choice of Hercules* given by Deal and Walmer Handelians Society on March 15.

YORK BOWEN's *Sonata in F minor* for Clarinet and Piano, Op. 109 (MS.) was played at an Academy concert on January 26 by Keith Puddy and Vivian Troon.

JOHN JOUBERT, now lecturer in music at Hull University, was commissioned by Hull Philharmonic Society to write a symphony in celebration of the society's seventy-fifth anniversary. The work had its first performance, under Vilem Tausky, in the City Hall.

MR. TEASDALE BURKE conducted a concert given by the combined societies of Buckingham and Aylesbury at the Town Hall, Buckingham, on May 12. The programme included Coleridge Taylor's *Hiawatha's Wedding Feast* and a selection from Gounod's *Faust*.

WILLIAM ALWYN's Overture *The Moor of Venice*, commissioned by B.B.C. Light Programme competition for New Music for Brass, was broadcast from Usher Hall, Edinburgh on May 26.

New Publications

Three Pieces for Oboe and Piano (Boosey and Hawkes)

Michael Head

Sing we merrily unto God, S.A.T.B. and Organ (Novello)

A. J. Pritchard

Who would true valour see, S.A.T.B. and Organ (Novello)

Eric Thiman

The Maidens of Derry, Two-part song, S.S. (Curwen)

Una Gwynne

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to Westwood, Hangersley, Ringwood, Hants.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.